A Pops Holiday Concert



Sponsored by





Carl St. Clair was named one of two newly appointed assistant conductors of the Boston Symphony Orchestra in January 1986. He is also music director and conductor of the Ann Arbor Symphony Orchestra, conductor of the University of Michigan Philharmonia Orchestra, and music director and conductor of the Contemporary Directions Ensemble. He was a Conducting Fellow last summer at the Tanglewood Music Center, where he worked with Seiji Ozawa, Leonard Bernstein, Gustav Meier, André Previn, and Kurt Masur. From 1981 to 1985 he was music and artistic director of the University of Michigan Sinfonietta and music director of the Interlochen Festival Orchestra. He has also been a guest conductor of numerous American orchestras. Mr. St. Clair began his musical studies in his native Texas with lessons in piano and trumpet. A National Federation of Music Clubs award winner, he received a Bachelor of Music Education degree with honors from the University of Texas at Austin, where, continuing his studies, he went on to receive his Master of Music degree in orchestral and opera conducting in 1976. That year he was appointed Conductor of the Symphony Orchestra and Opera Workshop, Instructor of Trumpet, and Director of Bands at Southern Illinois University at Edwardsville, which position he held until joining the University of Michigan faculty in 1978. He has numerous American and world premiere performances to his credit, and he has conducted ballet, opera, and film scores, in addition to his wide-ranging orchestral repertory.

BOSTON POPS ESPLANADE ORCHESTRA JOHN WILLIAMS, Conductor

Sunday afternoon, December 13, 1987 at 2:00 PM

CARL ST. CLAIR, conducting

Hallelujah Chorus from Messiah
Polonaise from Eugene Onegin
Sleigh Rides Old and New Sleigh Ride
Fantasia on Greensleeves
Selections from The Nutcracker
INTERMISSION
A Christmas Festival
Two Christmas Favorites Carol of the Drum
A Merry Little Sing-Along
We Wish You a Merry Christmas Sing-Along

Baldwin Piano Philips Records

A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and musu by Johnny Marks

Rudolph, the red-nosed reindeer had a very shiny nose
And if you ever saw it,
you would even say it glows,
All of the other reindeer
used to laugh and call him names.
They never let poor Rudolph
join in any reindeer games:
Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
won't you guide my sleigh tonight:"

Then how the reindeer loved him as they shouted out with glee: "Rudolph, the red-nosed reindeer, you'll go down in history."

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light. From now on, our troubles will be out of sight. Have yourself a merry little Christmas, make the Yuletide gay, From now on, our troubles will be miles away.

Here we are as in olden days, happy golden days of yore. Faithful friends who are dear to us gather near to us once more

Through the years we all will be together, if the Fates allow, Hang a shining star upon the highest bough And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful but the fire is so delightful And since we've no place to go. Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping And I brought some corn for popping: The lights are turned 'way down low. Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight, How 11l hate going out in the storm! But if you'll really hold me tight All the way home 11l be warm.

The fire is slowly dying And, my dear, we're still good-bye-ing, But as long as you love me so, Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Torme and Robert Wells

Chestnuts roasting on an open fire Jack Frost nipping at your nose Yuletide carols being sung by a choir And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe Help to make the season bright. Tiny tots with their eyes all a-glow Will find it hard to sleep tonight.

They know that Santa's on his way He's loaded lots of toys and goodies on his sleigh And ev'ry mother's child is gonna spy To see if reindeer really know how to fly.

And so I'm offering this simple phrase To kids from one to ninety-two Al-tho' it's been said many times many ways Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin? In the lane, snow is glist'nin', A beautiful sight, we're happy tonight, Walkin' in a winter wonderland!

Gone away is the blue-bird. Here to stay is a new bird. He sings a love song, as we go along, Walkin' in a winter wonderland!

In the meadow we can build a snowman, Then pretend that he is Parson Brown: He'll say, "Are you married?" We'll say, "No, man! But you can do the job when you're in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, In a one horse open sleigh. O'er the fields we go. Laughing all the way; Bells on bob'tails ring, Making spirits bright; What fun it is to ride and sing, A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells,
Jingle all the way,
Oh what fun it is to ride
In a one horse open sleigh—eigh!
Jingle bells, jingle bells,
Jingle all the way,
Oh what fun it is to ride
In a one horse open sleigh.

Oh what fun it is to ride In a one—horse—open sleigh!

WE WISH YOU A MERRY CHRISTMAS—SING ALONG

JOY TO THE WORLD

Joy to the world! the Lord is come; Let earth receive her King;

Let ev'ry heart prepare Him room,

And heaven and nature sing, And heaven and nature sing, And heaven, and heaven and nature sing.

He rules the world with truth and grace, And makes the nations prove;

The glories of His righteousness,

And wonders of His love, And wonders of His love, And wonders, and wonders of His love.

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing, 'Glory to the new born King: Peace on earth, and mercy mild, God and sinners reconciled!' Joyful, all ye nations, rise Join the truimph of the skies;

With th'angelic host proclaim, 'Christ is born in Bethlehem!' Hark! the herald angels sing, 'Glory to the new born King.'

IT CAME UPON THE MIDNIGHT CLEAR

It came upon the midnight clear, That glorious song of old, From angels bending near the earth, To touch their harps of gold:

'Peace on the earth, good-will to men, From Heaven's all gracious King':

The world in solemn stillness lay To hear the angels sing.

OH! CHRISTMAS TREE

Oh Christmas tree, Oh Christmas tree, How lovely are thy branches;

Oh Christmas tree, Oh Christmas tree, How lovely are thy branches.

Not only green when summer's here, But in the coldest time of year;

Oh Christmas tree, Oh Christmas tree, You are by all be-loved.

AWAY IN A MANGER

Away in a manger, no crib for a bed,

The little Lord Jesus laid down His sweet head;

The stars in the bright sky looked down where He lay,

The little Lord Jesus a-sleep on the hay.

JINGLE BELLS

Jingle bells, Jingle bells, Jingle all the way; Oh what fun it is to ride in a one horse open sleigh! Jingle bells, Jingle bells, Jingle all the way; Oh what fun it is to ride in a one horse open sleigh!

A day or two ago,
I thought I'd take a ride,
And soon my dearest love
was seated by my side:
The horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank
and we all got up-sot! Oh!
Jingle bells, Jingle bells,
Jingle all the way;

Jingle all the way;

Oh what fun it is to ride in a one horse open sleigh!

Jingle bells, Jingle bells,

Jingle all the way;

Oh what fun it is to ride in a one horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

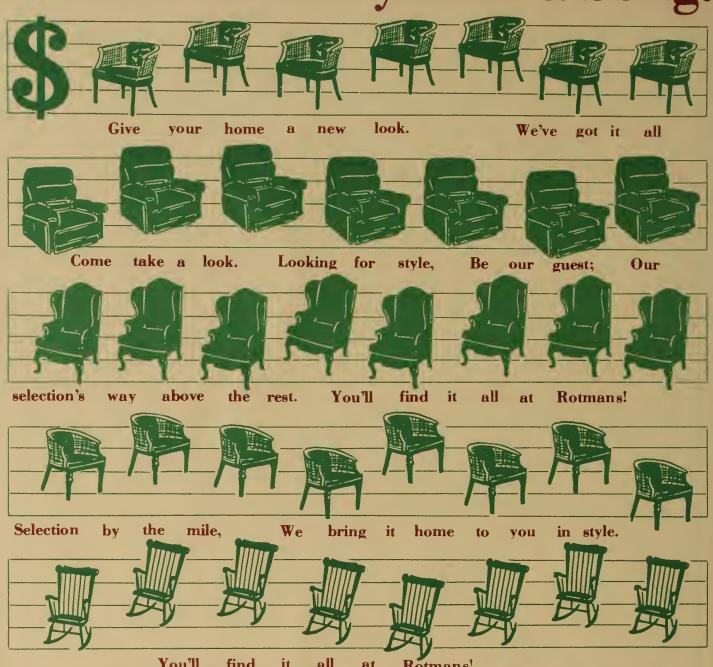
We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas and a happy new year!

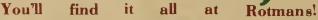
We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas and a happy new year!

Good tidings to you wherever you are, Good tidings for Christmas and a happy new year;

We Wish You A Merry Christmas, We Wish You A Merry Christmas, WE WISH YOU A MERRY CHRISTMAS: AND A HAPPY NEW YEAR!

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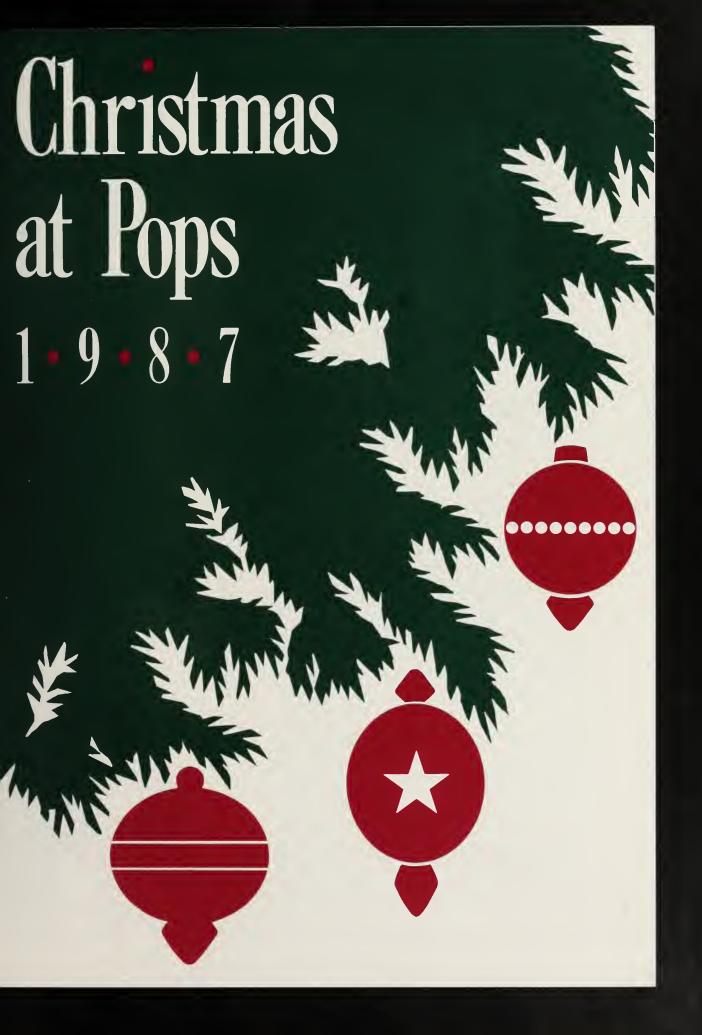


WCiS wishes you a musical Christmas ...with the Boston Pops!

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JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than sixty-five films, including Goodbye, Mr. Chips, Jaws, the Star Wars trilogy, Close Encounters of the Third Kind, Superman, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Indiana Jones and the Temple of Doom, and The Witches of Eastwick. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for E.T. Mr. Williams recently completed the score for Steven Spielberg's new film, Emptre of the Sun.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, and "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games.

The soundtrack album to Star Wars has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include Pops in Space, Pops on the March, Aisle Seat, Pops Out of This World, Boston Pops on Stage, a collaboration with soprano Jessye Norman entitled With a Song in My Heart, a collection of favorite Americana entitled America, the Dream Goes On, Bernstein by Boston, Swing, Swing, Swing, and Pops in Love. The latest Pops recording, By Request..., which features music of John Williams, was released in October under a continuing exclusive contract with Philips records.

In July 1985 Mr. Williams led the Pops on a fourteencity national tour in celebration of the Pops' 100th birthday. Included were performances in New York's Central Park, at the Lincoln Memorial, the Blossom Music Center, and the Ravinia Festival. Mr. Williams has also appeared as guest conductor with several major orchestras, including those of London, Cleveland, and Philadelphia. In the past few years he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.



HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and Music Director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. Mr. Dickson is a native of Cambridge, Massachusetts, and a graduate of Somerville High School and the New England Conservatory of Music. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston, including the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the Orchestra London (Ontario), the Florida Symphony, and the Edmonton Symphony. His busy guest conducting schedule for the 1987-88 season includes Pops concerts with a number of orchestras throughout the United States and Canada.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece. In the spring of 1987 he received honorary degrees from Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen*, *More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.



CARL ST. CLAIR

Carl St. Clair was appointed an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. St. Clair came to the attention of Seiji Ozawa in 1985, when he was selected as a Conducting Fellow at the Tanglewood Music Center. Returning to Tanglewood in 1986 as Boston Symphony Orchestra Assistant Conductor-designate, Mr. St. Clair made his unscheduled debut with the orchestra when, on two hours' notice, he replaced ailing guest conductor Gennady Rozhdestvensky, leading two programs to much acclaim. During the 1986-87 season he led Boston Symphony Orchestra Youth Concerts, conducted the Boston Symphony Chamber Players, made his debut with the Boston Pops, and again conducted the BSO at Tanglewood. He led his first subscription concerts with the orchestra this past October.

A native of Texas, Mr. St. Clair began his musical studies at age six and was a National Federation of Music Clubs award-winner in piano. He received a bachelor of music education degree with honors from the University of Texas at Austin, studying trumpet, violin, winds, percussion, and voice. Continuing his studies there, he received a master of music degree in opera and orchestral conducting in 1976 under the guidance of Dr. Walter Ducloux, a student of Felix Weingartner and assistant to Arturo Toscanini with the NBC Orchestra. Mr. St. Clair's professional conducting career began in 1978, when he was appointed to the conducting faculty at the University of Michigan, a position he held until 1985. During that time he was conductor of the Philharmonia Orchestra and music director and conductor of the Contemporary Directions Ensemble, performing a wide range of orchestral repertoire, ballet, opera, and film scores. His credits also include numerous American and world premiere performances. For the summers 1981 through 1985, Mr. St. Clair was conductor and artistic director of the Sinfonietta and music director of the Festival Orchestra at the Interlochen Center for the Arts. He was a finalist in the Exxon Conductors Program in 1982, winning a competition held with the Indianapolis Symphony Orchestra. In addition to his position with the Boston Symphony Orchestra. Mr. St. Clair is currently music director and conductor of the Ann Arbor Symphony Orchestra and music director of the Cayuga Chamber Orchestra of Ithaca, New York. He is on the conducting faculty of the New England Conservatory of Music and is active as a guest conductor.





THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS Conductor

HARRY ELLIS DICKSON

Associate Conductor Laureate

First Violins

Tamara Smirnova-Šajfar Concertmaster Leo L. Beranek Chair Gottfried Wilfinger Edward and Bertha C. Rose Chair Sheldon Rotenberg Alfred Schneider Raymond Sird Amnon Levy

- *Gerald Elias
- *Valeria Vilker Kuchment
- *Aza Raykhtsaum
- *Tatiana Dimitriades
- *. Jennie Shames
- *James Cooke
- *Lucia Lin
- *Michael Vitale
- *Jerome Rosen Joseph Conte Joseph Scheer

Second Violins

Vyacheslav Uritsky Joseph McGauley Leonard Moss *Ronan Lefkowitz

Lisa Crockett Victoria Kintner Abraham Appleman Michael Rosenbloom Daniel Banner Sharan Leventhal Carol Lieberman Cynthia Stutt Paul MacDowell

Violas

Jerome Lipson Michael Zaretsky Betty Benthin *Mark Ludwig *Roberto Diaz Lynne Rilling Mary Ruth Ray Dianne Pilafian Anne Black

Robert Barnes

Cellos

Mischa Nieland Helene and Norman L. Cahners Chair Robert Ripley Luis Leguia Carol Procter Ronald Feldman *Jonathan Miller

*Sato Knudsen Andres Diaz David Finch

Basses

Lawrence Wolfe Joseph Hearne Bela Wurtzler John Salkowski Robert Caplin Anthony Beadle Thomas Coleman

Flutes

Leone Buyse Elinor Preble

Piccolo

Iva Milch

Oboes

Wayne Rapter Ira Deutsch

English Horn

Laurence Thorstenberg

Clarinets

Peter Hadcock Thomas Martin

Bass Clarinet

Craig Nordstrom

Bassoons

Roland Small Donald Bravo

Contrabassoon

Richard Plaster

Horns

Richard Sebring Daniel Katzen Jay Wadenpfuhl Richard Mackey Jonathan Menkis

Trumpets

Timothy Morrison Peter Chapman Charles Daval Bruce Hall

Trombones

Norman Bolter Lawrence Isaacson

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith Thomas Gauger Frank Epstein Fred Buda

Rhythm Section

Jerome Rosen Fred Buda

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

Personnel Manager

Harry Shaptro Acting Personnel Manager

Librarians

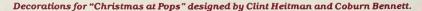
Marshall Burlingame William Shisler James Harper

Stage Manager

Alfred Robison

each string section.







Participating in a system of rotated seating within



THE BOSTON POPS ORCHESTRA



Saturday evening, December 19, at 7:30 Sunday evening, December 20, at 7:30 Tuesday evening, December 22, at 7:30

JOHN WILLIAMS conducting

Wednesday evening, December 23, at 7:30 Thursday afternoon, December 24, at 1:00

HARRY ELLIS DICKSON conducting

Tuesday afternoon, December 22, at 3:30 Wednesday afternoon, December 23, at 3:30

CARL ST. CLAIR conducting

THE BOSTON POPS ESPLANADE ORCHESTRA

Sunday afternoon, December 20, at 3:30

HARRY ELLIS DICKSON conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Hallelujah from Christ on the Mount of Olives

Beethoven

From La Boutique fantasque

Overture—Allegretto—Tarantella— Can-Can—Valse lente—Allegro brillante Rossini-Respighi

Songs of Joy

Rosen

The Skaters Waltz

Waldteufel

Exultate justi

Williams

INTERMISSION

We Wish You a Merry Christmas

arr. Harris

arr. Courage

A Christmas Greeting (The Carols of Alfred Burt)

Come, Dear Children—All on a Christmas Morning—Christ in the Stranger's Guise—Caroling, Caroling—Some Children See Him—O. Harken Ye

Three Winter Favorites
Holiday for Strings
Snowfall
Sleigh Ride

Rose Thornhill-Hayman Anderson

White Christmas Berlin-Mason

A Christmas Festival

arr. Anderson-Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas— Hark! the Herald Angels Sing—The First Noel— Silent Night—Jingle Bells—O, Come All Ye Faithful

John Williams and the Boston Pops Orchestra record exclusively for Philips Records. Baldwin Piano



SONGS OF JOY by Jerome Rosen

The winter solstice—that time of year when darkness is turned back and the days begin to grow longer again—has been a season for festivity and celebration since time immemorial. Prehistoric farming cultures sought the return of the sun in rituals that involved dance and music; echoes of these traditions survive today in rural areas of Europe and elsewhere. At this time of year the Romans celebrated their Saturnalia, in which they ceased work for a time, exchanged gifts, and outlawed war. The Christian festival of Christmas, which became widespread after the 4th century, was placed in December in order to supplant the Roman feast. The Jewish Festival of Lights, Hanukkah, also takes place at the darkest season of the year, commemorating a miracle in which a small vial of oil burned for eight days. For his new Pops piece, BSO violinist and pianist Jerome Rosen (b.1939), who is also a composer, has drawn on a collection of Hasidic melodies collected shortly after World War II; he chose two wordless tunes contained in a section of the book headed "Songs of Joy" as the basis for his composition and applied the section title to the whole work. It is performed here as a symbol of the universality of joyous celebration among virtually all traditions and faiths at this time of year.

—Steven Ledbetter

THE CAROLS OF ALFRED BURT

The story of Alfred Burt is short, for his life was short. He was born in Marquette, Michigan, grew up in Pontiac, graduated from the University of Michigan in 1942, spent four years in the armed services, and moved to southern California in 1949. There he became arranger and first trumpeter in the Alvino Rey Orchestra and appeared on both radio and television with Rey, Horace Heidt, and the King Sisters. In 1953, Burt was found to have inoperable lung cancer and set about putting his affairs in order. Only hours before his death in February 1954, Burt signed a contract with Columbia Records for an album of his Christmas carols.

The Christmas carols had started with Burt's father, the Reverend Bates G. Burt. Each year the Reverend Mr. Burt would compose a carol and distribute it to his friends as a Christmas card. After Alfred graduated from college with a music degree, the father turned the task of composing the annual carol over to his son, but continued to provide the lyrics. In 1949, Wihla Hutson, a church organist and family friend from Pontiac, started providing the lyrics and continued to do so until Burt's death. Each year, when the poem arrived, Burt would write the music; his wife Anne would design the card and supervise its printing, and the new carol would be mailed to an ever-increasing number of people (the Burts' Christmas list grew from 50 to 450 names).

The carols were frequently sung at Christmas parties given in and around Hollywood (John Williams recalls many occasions at which the highlight of the party was singing these carols). Shortly after his death, Burt's carols were published by Shawnee Press, Inc., and have enjoyed a steadily increasing popularity, especially among music educators. Among the people who have performed and recorded the carols of Alfred Burt are Nat "King" Cole, Andy Williams, Mel Tormé, Tennessee Ernie Ford, and Fred Waring.

There is a tendency for modern Christmas songs to deal with the secular side of the holiday—snow, shopping, and Santa Claus; Alfred Burt's carols are concerned with the sacred side. Even when the lyric may express the joys of secular Christmas, it is "blessed Christmas." Alfred Burt was 33 when he died, and his musical legacy consists of only fifteen short carols which successfully capture the true spirit and meaning of Christmas. However, these fifteen mini-master-pieces assure his place in music history.

-Jerome D. Cohen



THE TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor



The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's The Damnation of Faust for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of a cappella twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's Gurrelieder and Mahler's Symphony No. 8, the Symphony of a Thousand, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's Symphony No. 2, Resurrection, with Mr. Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, for future release also on Philips. Earlier this season the chorus recorded Poulenc's Stabat Mater and Gloria with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's La Damoiselle élue with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.





SYMPHONY HALL INFORMATION



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THE BOX OFFICE is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights; on Sunday, the box office opens at 1 p.m.

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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

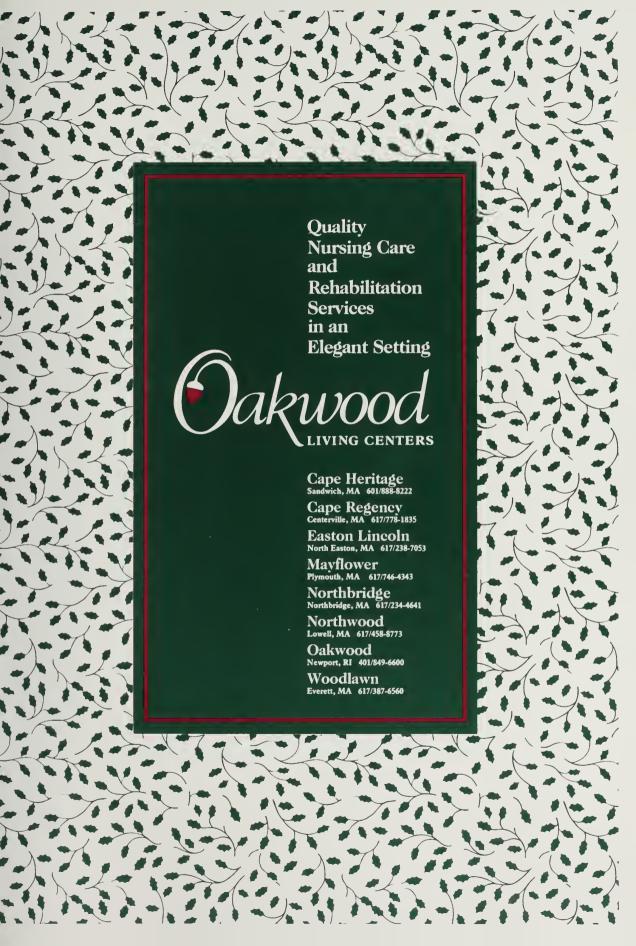
COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the main entrance.

THE SYMPHONY SHOP has two locations—in the Huntington Avenue stairwell near the Cohen Annex and on the first-balcony level near the elevator—and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif merchandise and gift items such as calendars, umbrellas, books, Christmas ornaments, and BSO and Pops recordings. For merchandise information, please call 267-2692.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their support of the Boston Symphony Orchestra and the Boston Pops.







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A7 POPS

MONDAY, DECEMBER 21, 1987



Tradition

The Fairwinds family wishes you a happy holiday season and hopes you enjoy the traditional great taste of Fairwinds Gourmet Coffee on Christmas Day.





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A Company Christmas at Pops logo: by Selame Associates, Inc.

Friends of the BSO and Boston Pops:

We extend a cordial welcome to the fourth annual Company Christmas At Pops, and are delighted to have you with us this evening.

Because of your enthusiastic participation and that of the other 120 sponsors and advertisers, the proceeds from this concert will go toward the support of our world-renowned Boston Symphony and Boston Pops Orchestras.

This evening John Williams will conduct a traditional Christmas Pops concert. Special guest performances by Willard Scott of NBC-TV's "Today Show" and Channel 4's Dave Murray, Channel 5's Dick Albert, and Channel 7's Harvey Leonard will help you "weather" the holidays.

Joining us as guests this evening are 150 children and their chaperones from the New England Home for Little Wanderers. We are happy to have them with us. Each of the children will receive a Christmas gift certificate through the generous contribution of Zayre Stores.

We hope you enjoy this splendid holiday evening, and we extend our warm wishes for a joyous holiday season.

Sincerely,

Stephen J. Sweeney

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A Company Christmas At Pops

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Business & Professional Leadership Program

The BSO Business and Professional Leadership Committee was founded in 1980 by area business leaders in recognition of the Boston Symphony Orchestra's significant contribution to the corporate community. The Boston Symphony Orchestra is a world-renowned musical institution. In addition, the Boston Pops and the Tanglewood Music Center contribute significantly toward maintaining and building the cultural reputation of Boston and New England.

The BSO serves as a cultural ambassador throughout the world. Its sphere of influence extends internationally through tours, recordings, television broadcasts, education, and print media. This Boston-based world organization helps the business community recruit and retain its most needed asset – human resources.

The extensive BSO family of musical talent provides great pleasure to the business community's employees, their families, customers, and friends. This major cultural resource improves the quality of life, but not without a price.

The corporate community under the BSO Business and Professional Leadership Committee joins together to assure the orchestra's continued success. Beyond ticket sales and individuals' private contributions, additional funding is necessary. It is imperative that the BSO maintain a central position among the many cultural institutions seeking public and private support. The BSO Business and Professional Leadership Program supports this mission.

This program is run by a committee whose core group of professionals and corporate executives directs companies that operate within a 100-mile radius of historic Symphony Hall. The BSO Business and Professional Leadership Program makes it possible for business leaders to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America.

BSO Business & Professional Leadership Program:

Business and Professional members are entitled to the following privileges:

Program Recognition: A listing of the company

and its senior executive in the weekly program booklet throughout the Winter Season. This listing includes recognition of support at the following levels: \$1,250, \$2,500, \$5,000 and \$10,000 and above.

Higginson Room: Access to the Higginson Room, the attractive private reception lounge located in the Cohen Annex of Symphony Hall. This room has a coat check and a bar. Members may host guests in the Higginson Room before concerts and during intermission.

Ticket Availability: Members and their guests may obtain tickets on short notice, depending upon availability, by calling the BSO Corporate Development Office at (617) 266-1492.

Business Annual Fund:

Annual unrestricted support is essential to the BSO because it provides unrestricted income to cover current operating expenses. Each year, these funds help preserve our endowment capital and provide a critical margin of difference in the orchestra's service to music and the public. Membership in the BPLP is available to Annual Fund donors of \$1,250 or more.

Presidents at Pops:

This unique event is an exclusive performance by the Boston Pops for business leaders and their guests. The concert is held each June and is preceded by a formal dinner dance in May honoring the companies' chief executives. This Leadership Dinner is the most prestigious gathering of senior executives in the Greater Boston area.

This special program was inaugurated in 1982. A concert package for \$5,000 consists of 20 tickets, combining floor and balcony seating, with dinner and cocktails included.

A Company Christmas at Pops:

This program debuted in December 1984, with overwhelming success. It's a unique and festive holiday performance exclusively for business leaders and their guests. Admission is \$2,500 for a package of 16 tickets with dinner and holiday drinks.

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Menu

Chicken and Duck Liver Mousse with Miniature Brioche

Turkey Chutney Salad Shrimp Salad

Marinated Pea Pods, Cherry Tomatoes and Fennel

Individual Baba au Rhum

Coffee is available during intermission.
At table locations, please ask your waitress. Balcony coffee service is available at the four food distribution locations.

Acknowledgements

On behalf of the Boston Symphony Orchestra and the Boston Pops Orchestra, the "Company Christmas At Pops" Committee would like to thank the following for their generous contributions to this evening's holiday benefit performance:

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The Committee would also like to thank the Boston Symphony Association of Volunteers for the hall's festive holiday decor.

On behalf of the "A COMPANY CHRISTMAS AT POPS" Committee, the Boston Symphony Orchestra welcomes The New England Home for Little Wanderers as our guests this evening.

And we extend to Zayre Stores our sincere thanks for their continued generosity.







The Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 1, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of "good music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American

premieres of Wagner's Lohengrin and Die Walküre and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – "The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River.

With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, composed of the outstanding musical talent of the Boston area. As the name suggests, they perform all of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present nearly half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, performed by special invitation for the rededication of the Statue of Liberty. In July 1987, John Mauceri substituted for John Williams, leading the Boston Pops Esplanade Orchestra in a ten-city United States tour sponsored by Nabisco Brands, Inc. Just a few weeks ago, John Williams and the Boston Pops Esplanade Orchestra returned from their triumphant first tour of Japan.

Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's Jalousie, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. Jalousie and Gershwin's Rhapsody in Blue launched the Pops as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in

1969, the national public television program "Evening at Pops," a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of "Evening at Pops," and led a series of best-selling recordings under an exclusive contract with Philips records. These include Pops Out of This World, Pops in Space, Pops on the March, That's Entertainment (Pops on Broadway), Pops Around the World, Aisle Seat, With a Song in My Heart, America, the Dream Goes On, Swing, Swing, Swing, an album of swing-era favorites, Bernstein by Boston, and Pops in Love. The latest Pops recording, By Request..., was released in October.

Pops concerts are performed by the Boston Pops Orchestra, which is made up of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter subscription season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Bruce Hangen.

The Boston Pops Orchestra

First Violins

Tamara Smirnova-Šajfar
Concertmaster
Leo L Beranek Chair
Gottfried Wilfinger
Edward and Bertha C. Rose Chair
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Amnon Levy
*Gerald Elias

- *Valeria Vilker Kuchment
- *Aza Raykhtsaum
- *Tatiana Dimitriades
- *Jennie Shames
- *James Cooke
- *Lucia Lin
- *Michael Vitale
- *Jerome Rosen Joseph Conte Joseph Scheer

Second Violins

Vyacheslav Uritsky Joseph McGauley Leonard Moss *Ronan Lefkowitz Lisa Crockett

Lisa Crockett
Victoria Kintner
Abraham Appleman
Michael Rosenbloom
Daniel Banner
Sharan Leventhal
Carol Lieberman
Cynthia Stutt
Paul MacDowell

Violas

Robert Barnes Jerome Lipson Michael Zaretsky Betty Benthin *Mark Ludwig

*Roberto Diaz Lynne Rilling Mary Ruth Ray Dianne Pilafian Anne Black

*Participating in a system of rotated seating within each string section

Cellos

Mischa Nieland
Helene and Norman L. Cahners Chair
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Jonathan Miller
*Sato Knudsen

Basses

Andres Diaz

David Finch

Lawrence Wolfe Joseph Hearne Bela Wurtzler John Salkowski Robert Caplin Anthony Beadle Thomas Coleman

Flutes

Leone Buyse Elinor Preble

Piccolo

Iva Milch

Oboes

Wayne Rapier Ira Deutsch

English Horn

Laurence Thorstenberg

Clarinets

Peter Hadcock Thomas Martin

Bass Clarinet

Craig Nordstrom

Bassoons

Roland Small Donald Bravo

Contrabassoon

Richard Plaster

Horns

Richard Sebring Daniel Katzen Jay Wadenpfuhl Richard Mackey Jonathan Menkis

Trumpets

Timothy Morrison Peter Chapman Charles Daval Bruce Hall

Trombones

Norman Bolter Lawrence Isaacson

Bass Trombone

Douglas Yeo

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Arthur Press

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Harp

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Organ

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John Williams

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including Goodbye, Mr. Chips, Jaws, the Star Wars trilogy, Close Encounters of the Third Kind, Superman, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Indiana Jones and the Temple of Doom, and The Witches of Eastwick. He is currently working on the score for the soon to be released film by Steven Spielberg, Empire of the Sun. Williams has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for E.T.

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Other recent works include the "Mission Theme" for NBC News, the "Liberty Fanfare", commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4, 1986, and "We're Lookin' Good!", composed for the Special Olympics in celebration of the 1987 International Summer Games.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment*



(Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures), Aisle Seat, Pops Out of This World, Boston Pops on Stage, a collaboration with soprano Jessye Norman entitled With a Song in My Heart, and a collection of favorite Americana entitled America, the Dream Goes On. Bernstein by Boston and Swing, Swing, Swing, a collection of big band music, were released last year under a continuing exclusive contract with Philips records. Both recordings spent many weeks on the Billboard best-sellers chart. The latest Pops recordings are Pops in Love, which was released last May, and By Request..., an album of John Williams's music, which was released in October.

In July 1985 Mr. Williams led the Pops on a fourteen-city national tour in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. Mr. Williams has also appeared as guest conductor with several major orchestras, including those of London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.

Harry Ellis Dickson



Associate Conductor Laureate of the Boston Pops, Harry Ellis Dickson is also the founder and Conductor Laureate of the Boston Symphony Youth Concerts and Music Director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. He became assistant conductor of the Boston Pops in 1958 and associate conductor in 1980. In 1959 he initiated the BSO's current annual series of Boston Symphony Youth Concerts. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated

many of them into his books, Gentlemen, More Dolce Please!, an entertaining view of music behind the scenes, and Arthur Fiedler and the Boston Pops. In addition, he furthered the parttime conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

The distinguished recipient of numerous awards. Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. and Pi Lambda Theta, a national honor and professional association in education, presented him with the "Excellence in Education" Award. In September 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School. In 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music and Emmanuel College, Lesley College of Cambridge, Massachusetts, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. Last spring he received honorary degrees from Boston University, the New England Conservatory of Music, Boston Conservatory, and Framingham State College.

In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the Orchestra London (Ontario), the Edmonton Symphony, and the Florida Symphony. His busy schedule as a guest conductor during the current season includes Pops concerts with a number of orchestras throughout the United States and Canada.



Program

BOSTON POPS ORCHESTRA John Williams, Conductor

TANGLEWOOD FESTIVAL CHORUS John Oliver, Conductor

A COMPANY CHRISTMAS AT POPS Monday evening, December 21, 1987 at 8:00

Hallelujah from Christ on the Mount of Olives

Beethoven

From La Boutique fantasque

Rossini-Respighi

Overture—Allegretto—Tarantella— Can-Can-Valse Lente-Allegro brillante

Songs of Joy

Rosen

The Skaters Waltz

Waldteufel

Exultate justi

Williams

INTERMISSION

We Wish You a Merry Christmas

arr. Harris

A Christmas Greeting (The Carols of Alfred Burt) Come, Dear Children-All on a Christmas Morning-

Christ in the Stranger's Guise—Caroling, Caroling— Some Children See Him-O, Harken Ye

arr. Courage

A Visit from Saint Nicholas ('Twas the Night Before Christmas)

Story by Clement C. Moore

Reisman

Let It Snow! Let It Snow! Let It Snow! Revised text by Dick Flavin

arr. Reisman

Anderson

White Christmas

Sleigh Ride

Berlin-Mason

A Christmas Festival

arr. Anderson-Courage

Joy to the World-Deck the Halls-God Rest Ye Merry, Gentlemen—Good King Wenceslas— Hark! the Herald Angels Sing—The First Noel—

Silent Night—Jingle Bells—O Come All Ye Faithful

Baldwin Piano

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Tanglewood Festival Chorus

John Oliver, Conductor

Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's The Mask of Time under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera St. Francis of Assisi under Seiji Ozawa in April 1986, and the world premiere last April of Donald Martino's The White Island, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's The Damnation of Faust for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of a cappella twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's Gurrelieder and Mahler's Symphony No. 8, the Symphony of a Thousand, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's



Symphony No. 2, Resurrection, with Mr. Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, for future release also on Philips. The chorus may also be heard in Debussy's La Damoiselle elue with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Songs of Joy by Jerome Rosen

The winter solstice—that time of year when darkness is turned back and the days begin to grow longer again—has been a season for festivity and celebration since time immemorial. Prehistoric farming cultures sought the return of the sun in rituals that involved dance and music; echoes of these traditions survive today in rural areas of Europe and elsewhere. At this time of year the Romans celebrated their Saturnalia, in which they ceased work for a time, exchanged gifts, and outlawed war. The Christian festival of Christmas, which became widespread after the 4th century, was placed in December in order to supplant the Roman feast. The Jewish Festival of Lights, Hanukkah, also takes place at the darkest season

of the year, commemorating a miracle in which a small vial of oil burned for eight days, For his new Pops piece, BSO violinist and pianist Jerome Rosen (b. 1939), who is also a composer, has drawn on a collection of Hasidic melodies collected shortly after World War II; he chose two wordless tunes contained in a section of the book headed "Songs of Joy" as the basis for his composition and applied the section title to the whole work. It is performed here as a symbol of the universality of joyous celebration among virtually all traditions and faiths at this time of year.

-Steven Ledbetter

The Carols of Alfred Burt

The story of Alfred Burt is short, for his life was short. He was born in Marquette, Michigan, grew up in Pontiac, graduated from the University of Michigan in 1942, spent four years in the armed services, and moved to southern California in 1949. There he became arranger and first trumpeter in the Alvino Rey Orchestra and appeared on both radio and television with Rey, Horace Heidt, and the King Sisters. In 1953, Burt was found to have inoperable lung cancer and set about putting his affairs in order. Only hours before his death in February 1954, Burt signed a contract with Columbia Records for an album of his Christmas carols.

The Christmas carols had started with Burt's father, the Reverend Bates G. Burt. Each year the Reverend Mr. Burt would compose a carol and distribute it to his friends as a Christmas card. After Alfred graduated from college with a music degree, the father turned the task of composing the annual carol over to his son, but continued to provide the lyrics. In 1949, Wihla Hutson, a church organist and family friend from Pontiac, started providing the lyrics and continued to do so until Burt's death. Each year, when the poem arrived, Burt would write the music; his wife Anne would design the card and supervise its printing and the new carol would be mailed to an

ever-increasing number of people (the Burt's Christmas list grew from 50 to 450 names).

The carols were frequently sung at Christmas parties given in and around Hollywood (John Williams recalls many occasions at which the highlight of the party was singing these carols). Shortly after his death, Burt's carols were published by Shawnee Press, Inc., and have enjoyed a steadily increasing popularity, especially among music educators. Among the people who have performed and recorded the carols of Alfred Burt are Nat "King" Cole, Andy Williams, Mel Tormé, Tennessee Ernie Ford, and Fred Waring.

There is a tendency for modern Christmas songs to deal with the secular side of the holiday – snow, shopping, and Santa Claus; Alfred Burt's carols are concerned with the sacred side. Even when the lyric may express the joys of secular Christmas, it is "blessed Christmas." Alfred Burt was 33 when he died and his musical legacy consists of only fifteen short carols which successfully capture the true spirit and meaning of Christmas. However, these fifteen mini-master-pieces assure his place in music history.

-Jerome D. Cohen



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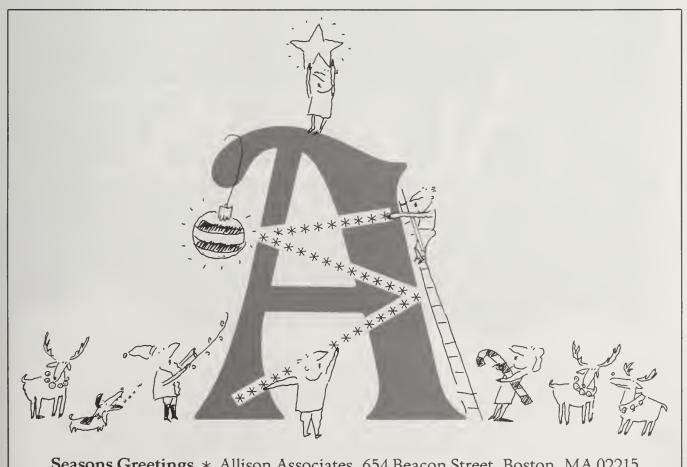
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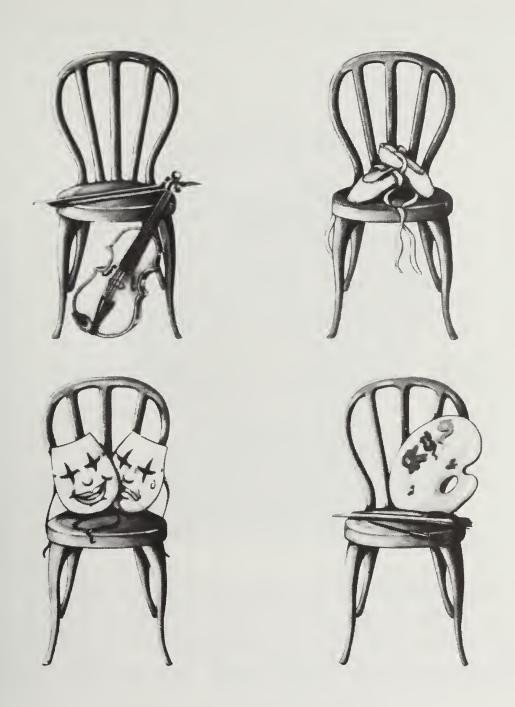
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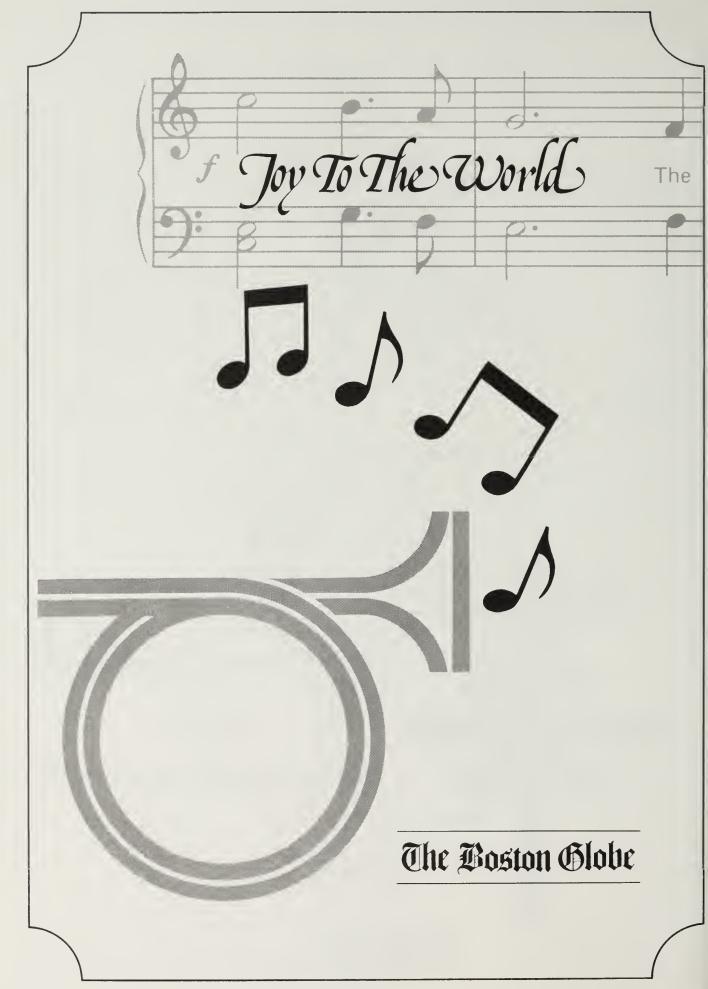


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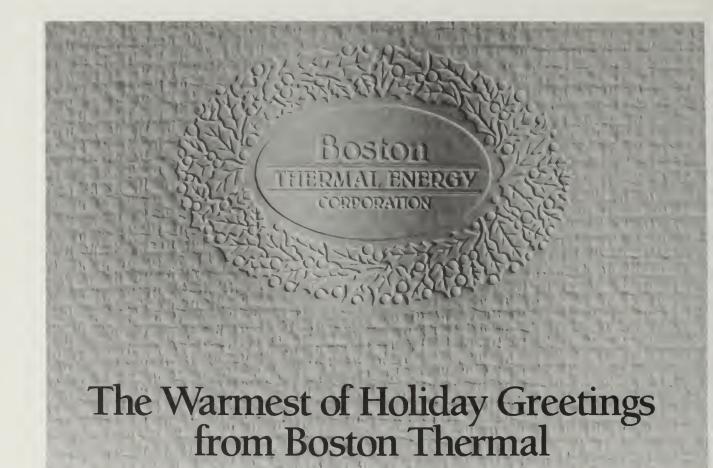


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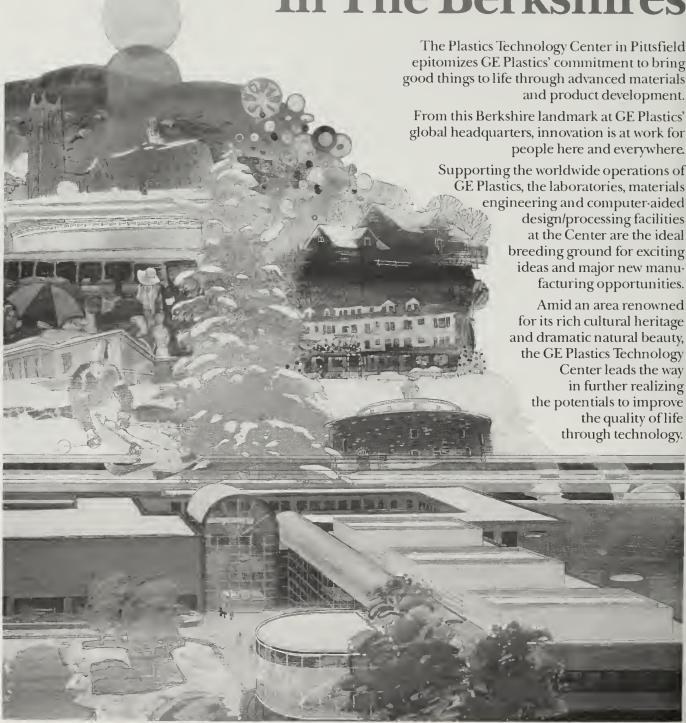
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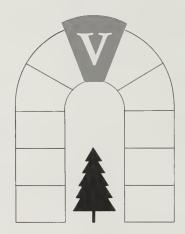
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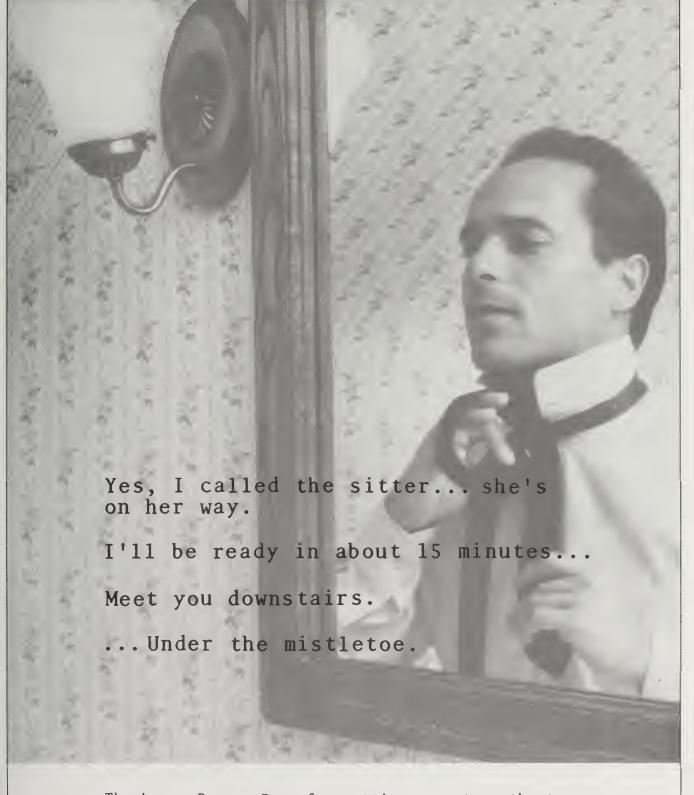
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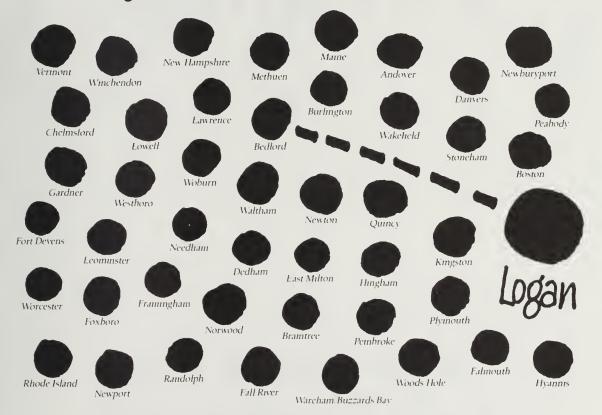
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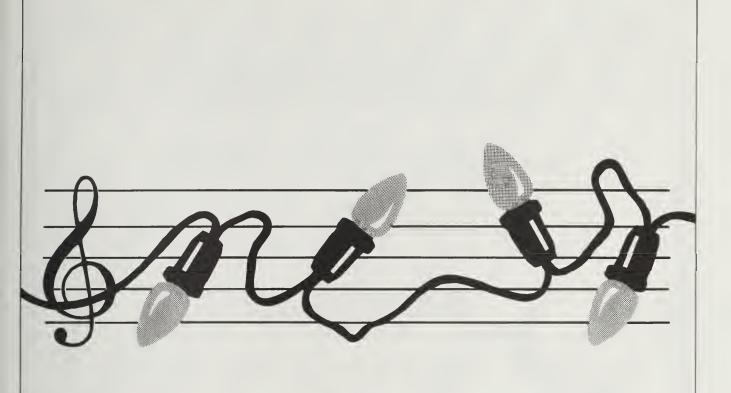
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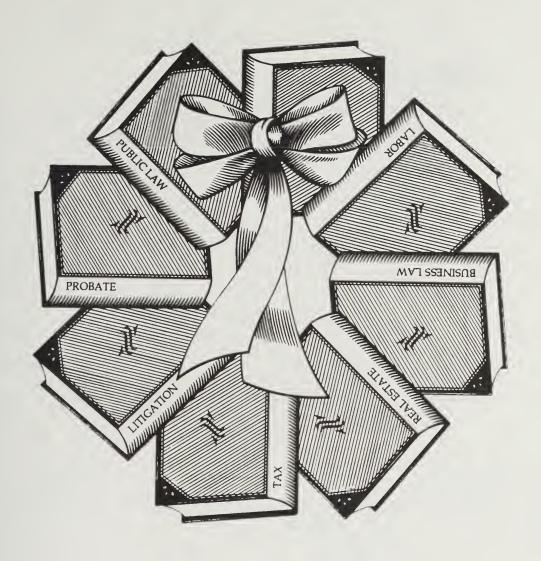


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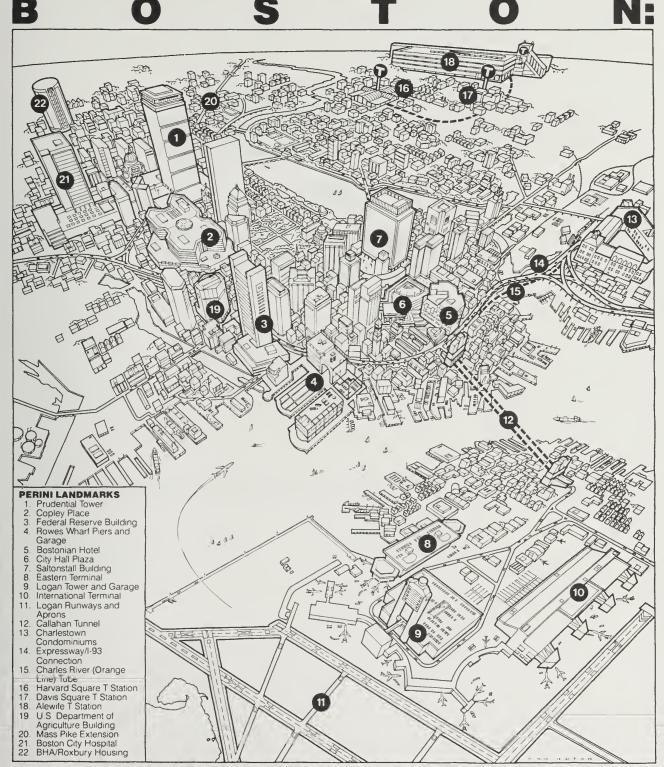


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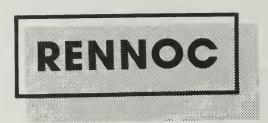




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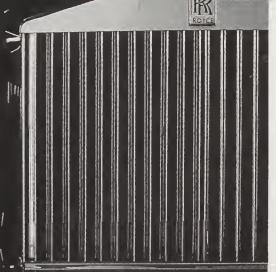
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